MUSI 317 – 001: THEORY FOR NON-MAJORS I

Spring 2015, MWF 1:00-1:50PM, APB #1131
Instructor: Natalie Lin
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Office Hours: By Appointment

COURSE OBJECTIVES AND LEARNING OUTCOMES

This course is designed as an introduction to the theory and analysis of music. We will study how the various components of music – pitch, rhythm, harmony, texture, etc. – provide the basic tools from which musical syntax and meaning are formed. We will primarily be building our fluency in theory of the western tonal system, i.e. music of the common practice; however, our discussions will also overflow to musical systems outside of this framework. The goals for this class are: 1) to gain exposure to a wide range of musical repertoire and styles, 2) to become equipped with the fundamental tools of analysis, and 3) to enlarge our capacity to listen well.

While it is not a prerequisite, students who take this class are strongly recommended to have some prior experience in music and be able to read music. The first few weeks will be dedicated to reviewing fundamental musical concepts; please see me if you find this material unfamiliar.

REQUIRED TEXTS AND MATERIALS

- Clendinning, Jane Piper, and Elizabeth West Marvin. *The Musician's Guide to Theory and Analysis*. 2nd ed. New York: W.W. Norton, 2011. with accompanying *Workbook*.
- Manuscript Paper
- YouTube Playlist: http://www.youtube.com/playlist?list=PLC0vZaiykUoUkGc7kMx9sxgFJZ02syqga
- Owlspace Class Page

ATTENDANCE AND CLASS PARTICIPATION

While this is a lecture-formatted class, your participation through active responses and class discussion is important in becoming fluent with the material. Therefore, you are expected to attend every class. **Three or more unexcused absences will negatively impact your final grade**. In the event of an unavoidable conflict, please notify me in advance.

GRADING

Homework Assignments: 30%
Concert Reports: 10%
Quizzes: 20% (10% each)
Midterm Exam: 20%
Final Project: 20%
Extra Credit: up to 10%. Opportunities explained as semester goes forward.

HOMEWORK ASSIGNMENTS (30%)

Homework will be assigned regularly, and will primarily consist of chapters from the Workbook. You are each responsible for completing the corresponding textbook chapter readings. Any other assignment prompts, such as extra readings, response essays, listenings, or composition exercises will be explained in class and/or uploaded to Owlspace.

CONCERT REPORTS (10%)

You will be required to attend **two classical concerts** during the semester and give written concert reports for each. This will be an opportunity to observe and comment on musical features we discuss in class in a live performance setting, as well as challenge the way you listen.

QUIZZES (20%), MIDTERM EXAM (20%)

Two in-class quizzes and one take-home midterm exam will be given. Unless prior arrangements are made with me, **there will be no makeup quizzes or exams**.

FINAL PROJECT (20%)

Your final project will be assigned following the midterm exam. For this project, you will write your own musical composition, using the tools that we have discussed in class. All compositions will be performed in the final week of class.

COURSE SCHEDULE

Week 1: MWF Jan 12-16	What is Music Theory? Fundamentals	Chapter 1
M Jan 19 Martin Luther King, JR. Day, No class		
Week 2: WF Jan 21-23	Fundamentals cont., Rhythm & Meter	Chapter 2
Week 3: MWF Jan 26-30	Rhythm & Meter (cont.)	Chapter 4
Week 4: MWF Feb 2-6	Pitch Collections & Scales	Chapter 3
Week 5: MWF Feb 9-13	Scales & Modes, Intervals **Feb 11 Quiz #1**	Chapter 5, 6
Week 6: MWF Feb 16-20	Triads, Roman Numerals	Chapter 7
Week 7: MWF Feb 23-27	Seventh Chords, SATB, Voice-leading **Feb 27 Concert Report #1 Due** **Feb 27 Midterm handed out**	Chapter 8
Week 8: MWF Mar 2-6	***Spring Break, No Class***	
Week 9: MWF Mar 9-13	Nonharmonic Tones	
Weeks 10-12: Mar 16-Apr 1	Harmonic Function, Phrase, Motive, Form, Modulation **Apr 1 Quiz #2**	Chapters 12, 13, 18, 20, 21.
F Apr 3 Midterm Recess, No class		
Weeks 13-14: Apr 6-17	Tools of Composition, Final Project Meetings	
Week 15: MWF Apr 20-24	Composition & Presentations **Apr 20 Final Project Due** **May 4 Concert Report #2 Due**	

RICE HONOR CODE

In this course, all students will be held to the standards of the Rice Honor Code, a code that you pledged to honor when you matriculated at this institution. If you are unfamiliar with the details of this code and how it is administered, you should consult the Honor System Handbook at http://honor.rice.edu/honor-system-handbook/. This handbook outlines the University's expectations for the integrity of your academic work, the procedures for resolving alleged violations of those expectations, and the rights and responsibilities of students and faculty members throughout the process.

DISABILITY SUPPORT SERVICES

If you have a documented disability or other condition that may affect academic performance you should: 1) make sure this documentation is on file with Disability Support Services (Allen Center, Room 111 / adarice@rice.edu / x5841) to determine the accommodations you need; and 2) talk with me to discuss your accommodation needs.

SYLLABUS CHANGE POLICY

This syllabus is only a guide for the course and is subject to change with advanced notice.